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Illinois State University Symphony Orchestra

Glenn Block Director/Conductor

Illinois State University

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Illinois State University
College of Fine Arts
School of Music

Illinois State University Symphony Orchestra
Glenn Block, *Music Director and Conductor*

* This recital is in partial fulfillment of the graduation requirements for the degree Master of Music in Conducting.

Center for the Performing Arts
September 28, 2006
Thursday Evening
8:00 p.m.

This is the fourteenth program of the 2006-2007 season.

Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

Symphony No. 7 in A major, op. 92 (1813)

Poco sostenuto; Vivace
Allegretto
Presto
Allegro con brio

Ludwig van Beethoven
(1770-1827)

~ Intermission ~

Phenomenon (2004)

Narong Prangcharoen
(born 1973)

Jennifer Klucheneck, conducting *

Fontane di Roma (Fountains of Rome – 1917))

Fountain of Valle Giulia at Dawn
Triton Fountain at Morning
Fountain of Trevi at Midday
Villa Medici Fountain at Sunset

Ottorino Respighi
(1879-1936)

Overture to Nabucco (1842)

Giuseppe Verdi
(1813-1901)

Program Notes

Beethoven – Symphony No. 7

The range of moods that the *Seventh Symphony* covers is striking, even by Beethoven's standards. Three of its four movements overflow with energy and high spirits, a fact that led composer Richard Wagner, writing in 1849, to write, "...this symphony is the apotheosis of the dance herself: it is dance in her highest aspect, as it were the loftiest deed of bodily motion incorporated in an ideal mould of tone."

The first movement begins with an introduction in slow tempo, one much longer than any to be found in the previously-composed symphonies of Haydn, Mozart or Beethoven himself. It is bold and teasing in its forecast of what is to follow: an exhilarating romp. British author Sir George Grove wrote, "It is full of swift, unexpected changes and contrasts, exciting the imagination in the highest degree, and whirling it suddenly into new and strange regions."

On the other hand, the second movement communicates the most profound expression of grief and despair that had been heard in symphonic music up to that time. It became so popular that during the balance of the nineteenth century it was regularly inserted in performances of other Beethoven symphonies (No. 2 in particular), to replace slow movements that audiences found less to their liking. Moving forward upon an implacable rhythm, it bears the air of a melancholy, even funereal procession. Two brief episodes in a major key provide the only consolation.

In terms of form, the third movement scherzo duplicates the corresponding movement in the *Fourth Symphony*. The restrained Trio section appears repeatedly, in alteration with the bustling opening. The finale is a headlong perpetual motion engine. It hurtles along joyously with scarcely a pause to catch its breath between first bar and last.

Notes from Don Anderson

Prangcharoen – Phenomenon

Phenomenon was inspired by mysterious and unexplainable natural phenomena, such as the Aurora Borealis, the Bolides, and especially, the Naga Fireballs of Thailand. My intent is to express the atmosphere and sensations of such natural phenomenon. I am frequently fascinated by the forces of darkness and brightness, of light in the dark, and I try to convey all of these energies. The meaning of *Phenomenon* lies in the timbres of the instruments and in the chaotic texture, which tries to create an impression of mystery. *Phenomenon* is also an experiment in sounds within other sounds, and in the use of moving notes within sustained notes. The surface of the music is critical, and the distance between the instruments and dynamics (crescendo and diminuendo) are the main factors that create atmosphere and timbre. More explanation than this would betray "the mysterious and the unexplained."

Notes from the composer

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Respighi – Fontane D’Roma

In Rome, where the water has been good since ancient times, fountains carrying public water are an attraction in nearly every square. The fountains, about which Respighi wrote, as well as many others in the area, were actually created in the Baroque style in the seventeenth century by the sculptor Petrini. The first part of the poem is inspired by the Fountain of Valle Giulia and depicts its peaceful pastoral landscape, where cattle pass at dawn. Blasts of horns and trills from the orchestra conjure up the image of joyful tritons and water-nymphs mingling and splashing at the Triton Fountain. The Fountain of Trevi at mid-day, with a solemn theme, assumes a triumphal character depicting Neptune’s chariot passing across the water, drawn by seahorses, followed by tritons and sirens. Finally, birds sing and bells toll to close the day at the Villa Medici Fountain.

The work had its first performance in Rome on March 11, 1917, and in the United States on February 13, 1919. Shortly thereafter, Respighi was appointed director of the now state-funded Conservatorio di S. Cecilia. *Fontane di Roma* has become inseparably linked with two additional symphonic poems, *Pini di Roma* (1923-24) and *Feste Romane* (1929), which were intentionally written as sequels. These works continue to have international success. A rare performance of the complete *Trittico* will take place with the combined ISU Symphony and Illinois Symphony Orchestras on April 28 and 29, 2007 with Karen Lynn Deale, music director of the ISO, conducting.

Verdi – Overture to *Nabucco*

After a long apprenticeship in the provincial towns of Italy, the young Giuseppe Verdi finally reached Milan, experienced success in the production of his first opera, *Oberto, Conte di San Bonifacio*, at La Scala in 1839, and with that success a commission for three more operas. However, tragedy soon struck: added to the loss of his two children was the illness and death of his beloved wife, Margherita, in July 1840. Despite the composer’s emotional devastation, La Scala demanded that the commission of a comic opera for the fall season be fulfilled. Not surprisingly, the ensuing work was not a success and was withdrawn after only one performance; Verdi vowed to never compose music again. However, La Scala’s impresario persuaded Verdi, against his will, to take home a libretto for *Nabucodonosor*.

Despite his vow, Verdi felt compelled to set to music the dramatic conflict of the Hebrew slaves and their Babylonian captors. Following the triumphant premier of *Nabucco* at La Scala in March 1842, “Va Pensiero” the chorus of the Hebrew slaves, was heard on the streets—overnight becoming a symbol of the Italian quest for liberty. One of Verdi’s great operatic innovations is the importance he gives the chorus. This results in making *Nabucco* not only a drama of people, but a drama of a people.

The overture, written at the last moment, is a dramatic assortment of themes taken from the opera, primarily choruses and themes trumpeting military exercises to come. Verdi’s stroke of genius, however, is the opening chorale on the lower brass, vividly symbolizing the steadfastness of the Hebrews in the face of Babylonian persecution.

Adapted from Linda Mack

About the Artists . . .

Glenn Block has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990. In addition, has served as Music Director of the Youth Symphony of Kansas City since 1983. Prior to his appointment at Illinois State in the fall of 1990, Dr. Block served for 15 years as Director of Orchestras and Professor of Conducting at the Conservatory of Music of the University of Missouri - Kansas City and Music Director of the Kansas City Civic Orchestra. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He received his Ph.D. from the University of California at San Diego.

A frequent guest conductor, he has appeared in over 42 states with all-state and professional orchestras. Foreign guest conducting have included concerts and master classes at the Fountainebleau Conservatoire in France, and concerts in Spain, Canada, Colombia, Estonia, Italy, Hungary, Austria and Czechoslovakia. He has served on the Boards of Directors for both the Conductors Guild and the Youth Orchestra Division of the American Symphony Orchestra League. The Youth Symphony of Kansas City and Dr. Block made their Carnegie Hall debut in June, 1997.

Dr. Block has served on the faculty of the National Music Camp at Interlochen as Resident Conductor of the World Youth Symphony Orchestra, and at the Interlochen Arts Academy as Visiting Conductor. In addition, he has served as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado.

In the summer of 2000, Dr. Block and the Youth Symphony of Kansas City were featured as the Festival Orchestra at the Western Slopes Music Festival in Crested Butte, Colorado and at festivals in northern Italy and Tuscany. He has conducted on tour with the Youth Symphony of Kansas City to Hungary, Austria and the Czech Republic in the summer of 2003, and traveled with the same orchestra to Italy to perform for a series of festivals in the summer of 2006.

Thai composer, **Narong Prangcharoen** has been called by the LA Times a “composer with a gift for creating orchestral color, whose works show great artistic accomplishment and are yet enjoyable.”

Mr. Prangcharoen’s awards include the Alexander Zemlinsky International Composition Competition Prize, the 18th ACL Yoshiro IRINO Memorial Composition Award, the Pacific Symphony’s American Composers Competition prize, and the Toru Takemitsu Composition Award. His music has been performed by well-known ensembles, such as the Tokyo Philharmonic Orchestra, the Pacific Symphony, the Heartland Philharmonic, the National Symphony Orchestra of Thailand, the Ensemble TIMF, the New York New Music Ensemble, and the Lyrique Quintette, as well as by pianist Bennett Lerner, in Asia, America, and Europe, and has been broadcast by ABC Classic FM-Australia’s classical music network

Jennifer Kluchenek is presently a candidate for the master of music in orchestral conducting, and is a student of Dr. Glenn Block. She serves as assistant conductor and manager of the ISU Symphony Orchestras. Along with obtaining her masters, she has a private string studio of about 30 students and conducts three orchestras at Lincoln-Way Central High School in New Lenox, Illinois. Ms. Kluchenek graduated from Illinois State University with a bachelor in Music Education.

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Christina Anderson
Katelyn Eldridge
Jennifer Kluchenek
Sun Young Lee
Hyosun Yoon

Violin II

Taylor Nix, *principal*
Michelle Krewer
Rebekah Kronborg-Mogil
Jennifer Ringsby
David Victor

Viola

Colleen Doyle, *principal*
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Kayla Jahnke
Krista Reese

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